



NOW THEN.

A MAGAZINE FOR SHEFFIELD. TM JUKE. MORE HIPPIY SHIT. CRAWW. ISSUE 11. FREE.

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NOW THEN
AN OPUS CREATION

NOW THEN.

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FEBRUARY 2009.

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WE AIM.

TO INFORM PEOPLE HONESTLY.

TO RAISE AWARENESS OF INDEPENDENT ART, LITERATURE, MUSIC AND TRADE.

TO REVEAL THE LINKS BETWEEN ART, MUSIC, LITERATURE, CULTURE AND LOCAL POLITICS.

TO CREATE A PRO-ACTIVE COMMUNITY, WHICH REFLECTS AND ACTS IN AN INFORMED MANNER ON CULTURAL AND SOCIAL ISSUES.

TO CULTIVATE AND EMPOWER INDEPENDENT CHOICE, VOICE AND RESPONSIBILITY.

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EDITORIAL.

FEBRUARY.

Already? Where did Christmas go?

Tickling our artistic fancy this month are the magical hands of Craww, a striking talent who happens to live among these seven hills. Recommended reads go to Third Sector, Silent Sheffield and Happiness part two. Hilarity as usual from No Quarter.

See also: an interview with funkmeisters TM Juke & Jack Baker of Tru Thoughts fame.

SAM.

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NOWTHEN MAGAZINE IS PRODUCED BY OPUS INDEPENDENTS LIMITED. WE ARE A NOT-FOR-PROFIT ORGANISATION DEDICATED TO PROMOTING LOCAL ART, MUSIC AND TRADE IN THE STEEL CITY AND BEYOND.

THE VIEWS EXPRESSED IN THE FOLLOWING ARTICLES ARE THE OPINION OF THE WRITERS, NOT NECESSARILY THOSE OF NOW THEN MAGAZINE. ENJOY THE READ.

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LOTS TO SEE, HEAR AND DO, AS EVER.
SHEFFIELD JUST NEVER GETS BORING, DOES IT?

WORTHY OF YOUR ATTENTION THIS MONTH ARE AN ART FESTIVAL
WITH A TWIST AND A CAMPAIGN TO KEEP SHEFFIELD'S GOLDEN
GATE OPEN TO THE PUBLIC.

INTIM8 FESTIVAL.

Intim8 Festival is your opportunity to get up close and personal with live art. Running from February 2nd to 7th at the Lyceum Theatre, a total of nine shows will bring works from the furthest corners of the field together here in Sheffield. Each show happens on just one day and they include skills as diverse as music, performance, comedy and dance.

Why is the festival called Intim8? Well, ignoring the slightly dodgy 'down-with-the-kids' text-speak reference, this refers to the fact that there are just 100 tickets for each show. Considering the material included in many of the shows - which ranges from performatively spectacular to powerfully personal - I suggest that this intimacy will add to the overall impact of many of the pieces in the festival. Brilliantly, tickets cost between £6.50 and £10 and there are many accompanying workshops available at under a fiver, including How to Start a Theatre Company and Storytelling for Children.

Many young people would shy away from going to see a conventional drama production at the theatre - fearing it too highbrow - let alone take a risk on a potentially perplexing and alien piece of art. More to the point, not many interesting live art productions have traditionally visited Sheffield. Hopefully this festival will expand to draw more and more shows to the region throughout the year. The affordable cost and city centre venue should help people reconsider their view of live art, which is often accessible, funny and contemporary.

CASSIE KILL.

THE GOLDEN GATE TO OUR CITY.

I'm not talking about San Francisco's famed Golden Gate Bridge, although for many Sheffield residents and visitors the bridge joining Sheffield Station with the rest of the city, dubbed 'Sheffield's Golden Gate', is just as important. And it is under threat.

East Midlands Trains plan to install 18 ticket barriers at both entrances to the station in order to prevent revenue loss through fare dodging.

The plans are strongly opposed by Sheffield City Council and residents alike. On September 3rd, Sheffield City Council voted unanimously against the 'gating' scheme. Residents Against Station Closure (RASC), Friends of Sheaf Valley Park and UCU lecturers from Sheffield College are all strongly opposed to the scheme and are not backing down without a fight. Hundreds of people who use the station as a safe, well lit and easily accessible pathway to and from their houses, places of work and schools will be affected.

Carol Wroe, member of the RASC, has a disability that often makes her ill and affects her mobility. On a nice day she likes to make her way from her house, through the station, to sit by the water feature on the other side. Without direct access through the station Carol would have a longer and more difficult journey to her favourite spot. "Walking further is harder for me. I wouldn't walk the long way round. I'd just not do it," Carol said.

Regenerating the station cost £20 million from the public purse, yet now it seems that unless you're specifically using the trains you will no longer be able to enjoy one of our city's finest developments.

And for what? Geraldine Roberts, chair of RASC, says East Midland Trains have "failed to provide evidence in support of their claims that they are losing revenue through ticketless travel." A petition is being collated online for the attention of Geoff Hoon, Secretary of State for Transport. Please sign it or get in contact with East Midlands Trains directly (links below).

Join the protest. Help keep our station free and open.

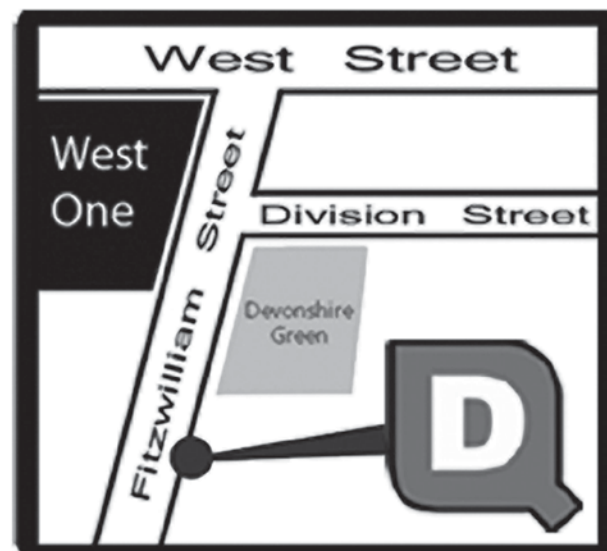
Sign the petition: petitiononline.com/mod_perl/signed.cgi?rasc&1
East Midlands Trains: getintouch@eastmidlandtrains.co.uk
For more info visit rasc-sheffield.com

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Food Events:

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More details... www.wigandpensheffield.com



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**HAVING MOVED ON FROM MONARCHY, OR
 DICTATORSHIP AS THEY CALL IT NOWADAYS, THE
 UK GROUND TO A HALT AT THE FIRST DEMOCRATIC
 STOP IT COULD FIND. TODAY WE HAVE PRIME
 MINISTERS WHO VARY BETWEEN BEING GOD'S
 MESSENGER AND MERELY GOD'S GIFT.**

Yet in case the people look up from their tea, television or opium and demand a revolution, those at the top like to show they care about them. Thus they agreed to the Sustainable Communities Act and Sheffield Council was the first in the country to sign up.

The Sustainable Communities Act - sadly not named the Rebel Rabble Act or the Revenge of Royston Vasey (Keep It Local) Act - was the brainchild of a cross-party bunch of backbench plotters, egged on by secretive national organisations like the Campaign for Real Ale, Help the Aged, and the Wholesome Food Association. The act states that if councils and locals propose a way to make communities more sustainable then the Government has to negotiate a deal.

Negotiation is what is done with respected business partners, but also with terrorists and children. Rumours are the Government will offer any council that comes forward with proposals a nice sweetie when they get to the shops. The process itself is so convoluted it would make a contortionist gasp, but at the end lies the dream of revolutionary change. Get a pen and paper, follow the instructions below and take part in the revolution:

1: The Council has to identify people to talk to, especially those who don't usually get a voice. If you feel disempowered, give yourself 10 points!

2: The Council will form the Sheffield Sustainable Communities Panel, a forum that tries to represent people who don't usually get a say. If you are part of an under-represented group you get 50 points! You are now their representative. Write down a one sentence manifesto on how you will set your people free.

3: The Council will invite ideas from businesses, partner organisations and community groups about how the Government could make things better. If you have an idea, gain 50 points and write it down.

4: The Executive will ride horseback to discuss ideas with other councils on a hillside overlooking South Yorkshire, wearing big raincoats and smoking Cuban cigars. If you have a Che Guevara-style beret, gain 10 points.

5: The public will be invited to an 'open space' event, where people will whisper conspiratorially about the ideas. If you talk to someone about the act then gain 50 points - 60 points if you whisper.

6: The Executive will meet deep inside Town Hall in smoke-filled rooms to discuss the practical, legal and financial benefits with those affected, before drawing up a shortlist. Gain 10 points if you like the idea of working in smoke-filled rooms, pointing at maps and stroking a beard, anyone's beard.

7: The Sheffield Sustainable Communities Panel will then decide on the shortlist by asking nominees to sing a cover of 'Is This What You Wanted?' If you can sing any Leonard Cohen song, gain 10 points.

8: The final proposals will be submitted to the Local Government Association, the old school tie brigade that represents councils. If you have an old school tie, lose 500 points.

9: The Secretary of State will grumble before picking the least offensive schemes, water them down in negotiations and go back to sticking nails in asylum seekers. If you are the Secretary of State, lose 5000 points.

Over 100 points: You will be at the forefront of the revolution. Go and buy a cigar.

20-100 points: You will be in the grainy photographs of the revolution, hanging around in the background.

0-20 points: You can tell your children you had a cigar and were at the forefront of the revolution, but really you were watching Emmerdale and munching through a bag of Twiglets.

Less than zero points: You will be first against the wall when the revolution comes, or at least you won't get a bonus in your pay packet.

The Sustainable Communities Act does offer possibilities. Every year there will be a chance to change what is currently a centralised brick wall. Be it funding for climate change programmes or legislation around policing, the act offers people a way to show how things could be done better and get services changed. Sheffield Council began consulting in January and will have a citywide event discussing ideas, in something louder than a whisper, this month. If you have a bright idea, or just want to find out more, go to the links below

Local Works: a coalition campaigning to promote the use of the Sustainable Communities Act localworks.org.

How you can get involved: sheffield.gov.uk

COUNCIL AXE.

HAPPINESS - SO OFTEN THE PRESERVE OF HIPPIES, DO-GOODERS AND FLUFFY PSYCHOANALYSTS WHO WEAR BERETS AT A JAUNTY ANGLE - HAS BEEN THE SUBJECT OF A NEW WAVE OF RESEARCH, DISCUSSION AND EVEN POLITICAL POLICY. EVERYONE IS JUST TRYING TO BE HAPPY, RIGHT?

Well apparently not. Or at least we are trying and just not doing the right things. Einstein once said that the definition of madness was doing the same over and over again expecting different results, so according to psychologist Daniel Gilbert, we are all pretty looped. Gilbert points out that, despite surveys showing that people worked hard and had children in the belief these things made them happy, the opposite was the actual result: "We continue to toil, continue to mate and continue to be surprised when we do not experience all the joy which we so gullibly anticipated." But why? We can't all be mad, can we?

The part about kids is obvious. In evolutionary terms a species that didn't see a positive benefit to reproduction would be extinct pretty damn quick. This still doesn't explain why people persist in patterns of behaviour that they know make them unhappy and yet expect a different result. Maybe we all just do whatever society tells us will make us happy. As we reproduce images fed to us by the mass media, branding and celebrity trash it does seem to be the case. Time for a rethink?

So what does make people happy? In his book, Authentic Happiness, Dr Seligman argues that happiness goes deeper than just pleasure, which is fleeting and of the moment, though important. He finds three main parts to happiness: pleasure, engagement and meaning. In terms of these three ways to happiness pleasure seemed to be the least important in comparison to engagement with friends and loved ones or finding a purpose in our daily lives.

Yet so much of our daily life is focused on the pursuit of pleasure, the avoidance of pain, self-exploration and not helping others. Perhaps the modern world has provided us with so many new forms of pleasurable leisure activity that we become dazed and confused, forgetting what is important for long term happiness. Maybe we get so excited by all the pleasure possibilities we try and cram in as many as possible, leaving no time for considerations of subtle meaning or the careful care and attention our relationships deserve. A case in point: World of Warcraft, the computer game that has brought pleasure to millions of users, has also been cited in a number of divorce cases.

There have been many different and sometimes conflicting points to come out of this new 'science of happiness', but there is one thing on which all are in agreement: "Almost every person feels happier when they are with other people" (Mihaly Csikszentmihalyi in Time Magazine). Strong connections with family, friends and community have been shown to be crucial in finding meaning and purpose in life. On the opposite end of the spectrum, suicide is often related to a lack of social integration, further emphasising the importance of social connections.

It seems natural to assume that engagement and meaning in life involve how we relate to others and how we conduct ourselves. But how affected are we really by others' emotions? And do we have an impact on others' well-being and happiness with our own mood? We are social creations in a state of natural interdependence and cohabitation. Can we therefore spread happiness to others? Here comes the research...

Professor Fowler works at the University of California, researching subjects like social networks, behavioural economics, evolutionary game theory, political participation, the evolution of cooperation and geopolitics. Background over.

Folwer conducted a 20-year research programme to see whether happiness can be spread from person to person and whether niches of happiness form within some social networks. This study showed that clusters of happy and unhappy people are visible in networks and the relationship between people's happiness extends to three degrees of separation. This means that if your friend's happiness improves so will yours, if your friend's friend's happiness improves so will yours and – amazingly – if your friend's friend's friend's happiness improves, this will impact your happiness. This also works the other way around, so if you are happy then you can affect your friend, their friends and finally their friends. We are only at the beginning of what science can tell us about the human condition, but it's clear that we need each other's help. We all want to be happy and avoid suffering. Now is the time to make the change, re-shape the patterns of your life and offer happiness to all you meet because the impact is threefold.

This research has shown scientists that our happiness is affected by the happiness of others. The more happy people the better, but we must also remember that war, famine and torture also have the power to perpetuate unhappiness and that's catching too. Happiness, like health, can now be viewed as a collective phenomenon, meaning we all have a role to play. Ultimately, science can help reveal the way we work and the nature of reality but we are the ones who have to put the science of happiness into action.

The message, from both science and common sense, seems to suggest that community is key, happiness spreads and you can be the catalyst.

Get involved – smile.

Time Magazine Article
<http://www.authentichappiness.sas.upenn.edu/images/TimeMagazine/Time-Happiness.pdf>

Harvard Article
<http://harvardmagazine.com/2007/01/the-science-of-happiness.html>

Just one of the Warcraft divorce cases
<http://us.i1.yimg.com/videogames.yahoo.com/feature/wedding-woes-the-dark-side-of-warcraft/1186366>

Relationships and Longevity
<http://longevity.about.com/od/lifelongrelationships/f/relationships.htm>

BBC happiness formula
http://news.bbc.co.uk/1/hi/programmes/happiness_formula/

Prof. James fowler
<http://jhfwolwer.ucsd.edu/>

ANNA COLAO & SARA HILL.

HIPPY SHIT.

A CALL TO ARMS FOR WRITERS, FILMMAKERS, MUSICIANS, DESIGNERS, ARTISTS, PHOTOGRAPHERS: YOUR CITY NEEDS YOU!

www.silentsheffield.org is a website in the making that will tell the silent stories of our city. It will use our city's creative talent to give silent minorities a voice and help people take action on issues such as prostitution, homelessness, immigration, mental illness, disability, the old and the young. We're currently on the search for funding to build the site proper (Channel 4, if you're reading, WE LOVE YOU), but we wanted you to be in it from the start. Justine Gaubert, founder of Silent Sheffield (and formerly one of the founders of spoken word night Words Aloud), explains why it's good to be tired. And excited.

I'm tired of Daily-Mail-demonization of people who have no voice. I'm tired of not being able to find out how many sex workers were killed in Sheffield over the last ten years, or hear their stories of how they got there. I'm tired of our apathy towards uncomfortable issues because we feel they're too big for us as individuals and communities to do anything about. I'm tired of the invisibility of the great work charities and agencies are silently doing, and not knowing how or where to go to help.

And I'm excited. I'm excited by Barack Obama as the symbol of a new dawn of ideas and intellectual sophistication. I'm excited by online advancements and how it's proving the good in people – this isn't just social networking, it's social niceworking. I'm excited by the silent talent that Sheffield has and its wealth of creative producers (this magazine, cubeweb.org.uk, myspace.com/societynow, welivehere.co.uk, studio-dust.com and writeyourlife.net to name but a few), and I'm excited about how nights like Words Aloud and Wordlife have proved that when you give people the right conditions to flourish, they'll grow like mushrooms.

Above all, I'm excited by creativity. Not the pink and fluffy kind, but creativity at its rawest. Challenge assumptions, build on ideas to make other ideas, juxtapose seemingly unconnected ideas, look at things in new ways, surround yourself with difference, and, above all, take risks.

The time has come to attack the silent issues of our cities with some right-brain creative thinking. And not just one brain, thousands of them. The time has come to cause trouble.

THE BIG, FAT IDEA

"We are surrounded by screens. The artist is the one who pulls them down." Jean Renoir.

There will be three parts to the site:

1. Tell stories: upload and share your silent story via video, audio, photography, Flash, or the written word. Build on ideas to make other ideas and challenge assumptions.
2. Make visible: profile and publicise your charity on the site, find creative talent to help tell your story, nominate your silent heroes and celebrate the great work they do.
3. Cause trouble: try out an 'assignment' – volunteer taster activities and creative briefs to help you take action or at least try out the art of looking sideways.

We plan to develop it in three stages. Stage 1, a blog detailing the journey so far to generate support and help us bag funding for Stage 2, a fully functioning beta site for Sheffield. We can then use this to inform Stage 3, the development of a master site which can be licensed and customised by cities across the country to share best practice and inform local and national policy. Just as well I've given up my day job.

AND FINALLY, A REASON TO BE CHEERFUL

A personal highlight of 2008 was interviewing Richard Hawley, and something he said keeps coming back to me: "Nothing great ever came out of success." His point being that true creative greatness only comes when there's summat grim to push against, or, to use another Hawleyism, when we're "sheekin' like a shittin' dog." With this in mind, 2009 promises to be a belter.

Strike a chord? Sign up now. Or better still, if you're loaded, giz some cash to get cracking.

www.silentsheffield.org

To be is to do.

Silent She.

X



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SILENT SHEFFIELD.

NOW THEN... a little bit about us.

Opus Independents incorporated as a Social Enterprise on December 5th of last year.

Opus aims to empower individuals through a variety of socially positive and financially sustainable projects. We offer individuals project opportunities in a variety of sectors ranging from the artistic through to those serving the under-privileged and marginalised.

Opus believes in the idea that social change must come from individuals. To change society rather than be changed by it an individual must have autonomy - or as well would call it Independence.

Opus exists to provide individuals with the freedom to develop their own socially positive projects and enable them to become independent professionals in whatever field they choose.

We place our trust in the good nature and intentions of the individuals that work with us and believe through them that positive, practical social change can be achieved.

By grassroots action we can positively affect change - be that encouraging personal development in a trade or skill, or simply making life easier through the provision of work, experience and training.

One good deed must lead to another.

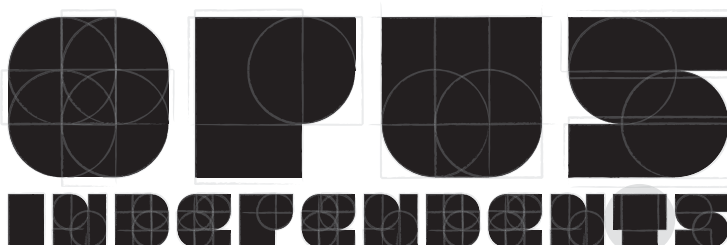
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Dr Fazlun Khalid, Miriam Kennet
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More to be announced.

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Register at: www.sheffieldgreennewdeal.org.uk
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THIRD SECTOR? I HEAR YOU ASK. IS THAT LIKE THIRD WAY? THIRD REICH? THIRD SEX? NO, MY CURIOUS FRIEND, TO ALL THREE. THE THIRD SECTOR IS THE MUCH-CONTESTED TERM FOR WHAT MOST PEOPLE THINK OF AS THE CHARITY SECTOR. BUT IT IS SO MUCH MORE.

The 'third sector' includes all not-for-profits, NGOs, philanthropic foundations and (the politicians' favourite buzz-word) social enterprises. This magazine is part of that sector, which is a major part of the UK economy (accounting for almost 5% of GDP) and is evolving in a number of interesting ways.

And it could provide the answer to many of society's biggest challenges.

BEYOND CHARITY?

The first charities were created around 900 years ago and provided basic services such as healthcare. Indeed, charities provided public services long before anyone else. It took until 1942 and the famous Beveridge Report for the UK government to finally take responsibility for creating a comprehensive welfare state.

Ironically Labour's 'third way' is heralding a new era for the third sector, as the privatisation of public services is enabling third sector organisations to provide public services on behalf of the state in a trend heralded by both New Labour and Cameron's new Conservatives.

Today the concept of charity is seen by some as out of date, because it is seen to encourage donor-dependency. The old notion of charity ignores calls for participation and mutual respect between 'helper' and 'helped', reinforcing the negative self-image of so-called 'beneficiaries', they argue.

These growing concerns with traditional charities signify a wider move towards new forms of social assistance, which can be explained in terms of three major shifts in the way the third sector operates.

CURRENT DEBATES

There is a major debate around the professionalisation of the sector. Traditionalists resent the application of business practices to the sector and worry about a dilution of its core values. Others argue that the sector must learn from business in order to keep pace with the modern world and be as effective as possible. Of course, this opens the sector up to the risks of the business world too, and the current downturn is hitting many charities hard. But as Darwin tells us, only the fittest will survive - which is a good thing... right?

Another major issue is the delivery of public services, which many see as a threat to organisations that lobby government. How can they take money from government whilst objectively criticising them, they ask. It's a fair point, although groups that do take government funding and advocate at the same time, such as Bernado's, point to their recent stinging critiques of government policy as proof that they are not afraid to bite the juicy hand that feeds them.

The third debate regards the conduct of the third sector, specifically NGOs, in developing countries. The trend now is towards NGOs doing less and less work in developing countries, preferring instead to employ local people to carry out their activities. However, some argue that this results in the developing world's limited supply of skilled people working for western NGOs; a kind of in-country brain-drain. Those do-gooding, flip-flop wearing NGO people now have a moral compass riddled with post-modern indecision.

It's clear that the third sector is changing, and must change, in order to stay relevant and effective in an increasingly dynamic and globalised world. But what does this mean for us?

THINK GLOBAL, ACT LOCAL

The old adage goes that 'charity starts at home', and it is at the local community level where results can be felt most. There are almost 200,000 registered charities in the UK and the vast majority operate at a local level. They are all around us, carrying out important work, often with little recognition.

These small organisations are supported by local infrastructure organisations (LIOs), which in turn are supported by the National Association of Voluntary and Community Associations (NAVCA), based in Sheffield.

SO WHAT DOES THIS MEAN FOR YOU?

So what does this mean to you? It can mean whatever you want it to. Even by reading this far you may have learnt something, or have been encouraged to see the sector in a new way.

There are countless ways to get more involved, either by volunteering or by seeking a career in the sector. It probably won't make you rich, but the sense of 'doing good' is so attractive that unpaid roles at Oxfam routinely receive hundreds of applicants. Doing good makes people happy, which rubs off on the people around them and allows them to do even more good. What could be better?

For more info search the web for keywords or email the author: mongolmonk@hotmail.com

BEN RATTENBURY.

THIRD SECTOR.

NO QUARTER

DEvised BY THE SATANIC BLAIRSPAWN CHRIS COX & MARTIN CORNWALL.

SHADOW CABINET GATHERING DUST

THE LABOUR PARTY'S 12 YEARS ON THE MANTELPIECE OF POWER HAVE LEFT THE SHADOW TORY CABINET GATHERING DUST IN THE BACK ROOMS OF GOVERNMENT, NO QUARTER HAS LEARNED.

Reports suggest that would-be Conservative secretaries of state, unable to exercise any real power, can often be found bumbling aimlessly around the corridors of Westminster while their Labour counterparts embark upon a second decade in control of the nation's interests.

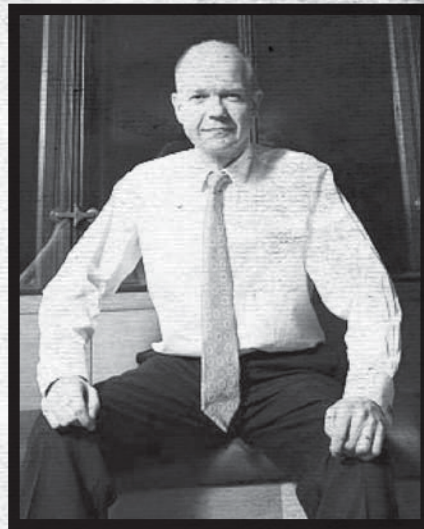
The Shadow Chancellor George Osborne, for instance, is thought to have spent most of his time in the post sitting in the Treasury canteen yawning over a copy of the Financial Times.

Meanwhile a senior MP recalls seeing William Hague, the Shadow Foreign Secretary, often "just sort of milling around" at the Foreign Office.

"I was heading down to David [Miliband]'s office just yesterday, in fact, and there he was," said the minister. "He gave me an optimistic smile and said something about the weather not being bad for the time of year.

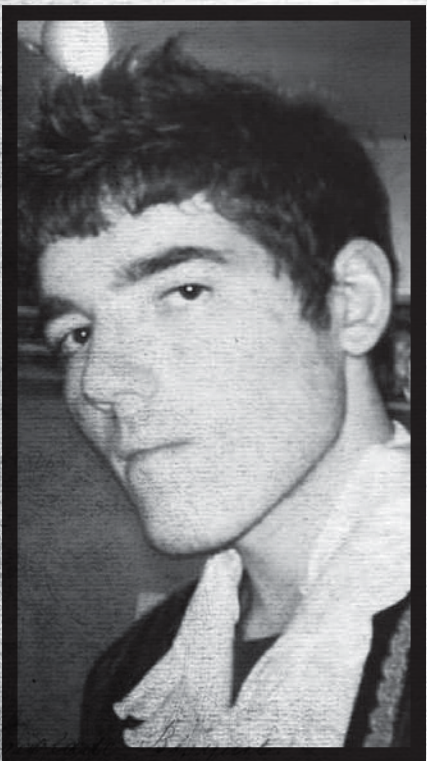
"I didn't have time to get bogged down in conversation though," the minister continued. "I had a meeting with the Foreign Secretary, for God's sake." Hague was later seen running a finger along a banister, half-interestedly inspecting it for dust.

Tory leader David Cameron was not available for comment on the state of his mothballed inner circle due to having nodded off at his desk at the Conservative party headquarters. However, a spokeswoman later told No Quarter that, after some gentle prodding by an aide, Cameron woke with a start and said, "Wha- Are we in, then?"



WILLIAM HAGUE, PICTURED HERE IN THE MIDDLE OF ANOTHER BUSY DAY MINCING ABOUT IN WHITEHALL

IF WE LIVE IN AN EQUAL SOCIETY, WHY IS IT SO HARD FOR ME TO BE POOR?



BY RUPERT PENRY-FORSTER

WE LIVE IN A MERITOCRATIC SOCIETY - OR SO WE'RE TOLD. WHEN LABOUR SWEEPED TO POWER IN 1997 IT BROUGHT WITH IT THE PROMISE OF A TRULY EGALITARIAN NATION WHERE A PERSON'S SOCIOECONOMIC STATUS WOULD BE NO BARRIER TO ACHIEVEMENT.

In some ways that promise has been kept. State school pupils now have greater access to elite universities. Some of our most senior politicians come from the humblest backgrounds. And, as the X Factor shows, our biggest pop stars can come from literally any corner of the country.

Yet if this really is the triumph of social mobility, why can't I be poor?

All we hear about in the media is the plight of the working classes to rise up in the world. But you'll never read a word about the equally desperate struggle of landed gentry such as myself to sink down in the world.

For years, I and many other old Etonians with faint royal ties have tried to move down the social ladder. All we want is to be as cool as poor people like that raffish fellow from The Streets.

But it doesn't matter how half-heartedly we pursue our degrees, how strong a Mockney accent we affect, or how many roll-ups we smoke, we're still doomed to a future at the top.

How can we fulfil our dreams of being overdraft-scraping wasters when we know we're only a text message to Father away from a summer's travelling in Goa?

Take my friend Amelia, for instance. She has worked tirelessly to cultivate an impoverished, slacker identity by dutifully complaining about her hangover on weekday mornings, talking loudly about how she was about to sell her phone on eBay in order to pay the rent and never even hinting at the five-figure trust fund she was a fortnight away from inheriting.

All that hard work. And it came to nothing the second her father got her that internship at Random House. Two years on she's stuck in that Manhattan high-rise, doing the same vague-yet-unimaginably lucrative job that has been the fate of so many before her.

Social mobility is a myth - Amelia's tragic case proves that. Try as we might, we're all still bound by our class. The estate kids of Hackney know how that feels. Now it's time for the government to sit up and listen to the kids on the private estates of Surrey.

THE BATH.

TWO MEN OF GREAT MATURITY AND WISDOM, CAPABLE AT A MOMENT'S NOTICE OF RUNNING THE COUNTRY, MEET EVERY WEEK IN A DIFFERENT PUB TO CONSIDER THE STATE OF THE WORLD AND PROPOSE THE CORRECT SOLUTIONS TO ITS VARIOUS PROBLEMS. THANKS TO THIS MAGAZINE, THEIR THOUGHTS AND SUGGESTIONS CAN NOW BE SHARED WITH THE WIDER POPULATION.

Now, then, Bill! Haven't been in Bath for about six month.

I know, you smell like it! Anyway, let's go in lounge.

Been meaning to ask you, Bill, about your Gerf. She been doing all right at college?

Susan, you mean? Dunno. Spent most of her Christmas sleeping or clubbing. Out every night in the freezing cold wearing a T shirt and short skirt. I were in town Christmas Eve and they were all the same.

It's that vodka central heating, I reckon. Binge drinking, Bill - some people just don't know when they've had enough. My shout, I think. And anyway, if it means the lasses wear less in summer, I can't wait!

You and me are too old for that now. The only time I get it out these days is in the bog. Which reminds me...

Have one for me, will you?

(returning and still adjusting himself) I used to think when I were in the bog, "The future of Britain is in your hands", Bert. Not no more. I've done my bit. Mind you, if my lass is the future of Britain, God 'elp us!

Ah, you're just in a bad mood, Bill. SAD, whatever that stands for - when you don't get enough sunshine. Not going to Canaries this year?

Can't afford it. Costs a fortune to keep kids in college these days.

I thought they got a loan?

Ha! That's just fees. Don't cover living costs. But Government says graduates can get better jobs, so no problem, eh?

I were talking yesterday to dustman, reckons he got a degree: 'Fred Smith, BA. Senior Refuse Management Associate'. But he wants a desk job so he's doing a PhD. Education's a wonderful thing, Bill!

Well, we haven't missed it, have we? No-one can say we ain't educated. Our Susan gave me two books for Christmas. One were called The Consolations of Philosophy by a guy called Alan Bottom. He reckons philosophy is supposed to help you feel better. The other were called Think by Simon Blackburn. He reckons all of us think about big things all the time, but we don't know what we mean by it - God, truth, freedom and that. When it comes to big things, 'e reckons we just get confused.

Big things? Thought you said you was past all that?



Ha ha. I were going to say all this philosophy is bloody depressing - you never get a straight answer. Just "if this then that but if not this then not that". Susan says one philosopher reckons there's no such thing as truth. I says to 'er, "Bollocks Susan. You try tellin' your ma she's got no right to call you a liar when you claim you only had two glasses of wine, because there ain't no such thing as truth."

I'll tell you the truth, Bill. This is good beer and it's your round! Pint of consolation for Bill the thinking man's drinking man, and I'll try a stout. But not one of them smoky ones. If I want a smoke I'll go outside!

(returning with an unsmoky porter and a pint of Acorn Barnsley Bitter) You should read a bit, Bert. There's nowt but rubbish on TV. Soaps, reality shows, cooking, buying houses, quiz shows. Nowt for anyone with intelligence. Bloody BBC and their license fee. How can you justify all them channels of crap?

I like them shows where they make famous people do horrible things to themselves and each other.

You mean talking to Jonathan Ross or Russell Brand?

No, where they take stars into the jungle and make 'em drink frog piss and that.

Give me beer any time. Talking of which, this is a right proper pub. Landlord's a great bloke and he's kept it like it should be. Good snap here as well (at which point Bill slips off his seat). Bloody 'ell, I think I've had enough for one afternoon, Bert. Better get meshelf off while I can shill walk shtraight.

We've only had five or six. You're losing it, Bill.

Don't care, Bert (hic). Shee yer tomorrow. I'm an inebrity, get me out of here!

(Both men stagger out laughing)

TWO MEN IN A PUB.

NORTHERNERS SHOULD BE IN CHARGE.

PAGE FIFTEEN.

TEN INJURED, FOUR MISSING IN HAPPY ENDING MACHINE CRASH - CRUSH CRUSHING

The STOCK ROOM

FEBRUARY

02/02: North Of Watford / ShotDead with Dead Dolls DJ's
 04/02: Little Glitches
 05/02: Endless Promotions Presents (www.myspace.com/endlesspromotions)
 06/02: Sticky Collective: The Navigators www.myspace.com/stickycollective
 07/02: True Gentlemen & TBC
 08/02: NotShyOfDIY: Above Them / The Arteries (www.myspace.com/notshydiy)
 09/02: Echo Aims / The Genrators / The Momeriths with Dead Dolls DJ's
 11/02: PandaPop: The Contortionist (www.myspace.com/pandapopshows)
 13/02: Peace In The Park Party with Bands&DJ's
 14/02: Down At the Red Bricks with John Fairhurst
 (www.myspace.com/downattheredbricks)
 16/02: The RedSharks
 17/02: BloodCubs presents Drunk Granny/ Husbands / Chaps& Jamie Crewe
 (www.myspace.com/bloodycubs)
 18/02: Musica Povera: Voo / Puzzel
 22/02: Calvinball
 23/02: Dirty Jeans/TBC with DeadDollsDJ's
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Monday 2nd Feb - Endless Artspace
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MEETING ROOM FOR HIRE



'FLOWERS' BY CRAWW//CRAWW.COM



IT'S VERY RARE I'M LEFT SPEECHLESS LOOKING AT ART AND THAT'S HAPPENED TO ME SEVERAL TIMES WITH OUR FEATURED ARTIST THIS MONTH.

WE'VE CONCENTRATED ON NEAT LINES, BE THAT CAN CONTROL OR VECTOR WORK. FOR THE BEST PART OF A YEAR NOW. SO HERE IS THE OPPOSITE - ROUGHNESS USED TO MASSIVE EFFECT. SUMI-E TECHNIQUE MEETS LOWBROW CONTENT. BEAUTIFUL.

CRAWW IS GOING TO BE VERY, VERY SUCCESSFUL. I'M OVER THE MOON TO HAVE HIM FEATURED ON OUR PAGES. THIS IS HIM ON WHAT HE DOES AND WHY HE DOES IT.

NT. BASICS, PLEASE. WHAT STARTED YOU DRAWING?

I've always been a doodler, since when I was a kid. I'd draw all over everything. I'd draw the usual stuff - Spiderman, Superman, anything comic related, as well as copying logos and graphics from skate magazines. I'm still at it now.

I hadn't actually done any real painting since I left school and started work, but picked it up again a couple of years back. I had an itch that needed scratching, and seeing all the really cool work that's out there, I just wanted to be part of it!

NT. CAN YOU DESCRIBE THE PROCESS OF STARTING A NEW PIECE?

It usually kinda comes from nowhere. If I over-think things I usually end getting frustrated. I tend to just let my mind wander, or absent-mindedly doodle while I'm half concentrating on something else. Then, if I'm lucky, something will click. A shape, a line, something will start me off on a new piece. It's very much a stream of consciousness thing.

NT. WHERE DO YOU GET YOUR INSPIRATION FROM?

All around really. Other artists inspire me. Looking at stuff by Sam Flores, Bill Sienkiewicz, Ashley Wood, Michael Hussar and James Jean all make me want to try harder and improve as an artist. The moments that actually make me want to pick up a brush/pen/pencil tend to be inspired by music, picking up on a phrase or a mood, or those days when you just feel in the groove.

NT. TOOLS. WHAT DO YOU USE REGULARLY, AND WHAT'S YOUR FAVOURITE?

I go through phases - pen, pencil, inks. I spent a while painting in acrylics. I'm currently doing a lot using my Mac and wacom tablet, sketching stuff in pencil and then scanning it in and painting it in Photoshop. I like the flexibility of being able to try things and if they don't work out, going back to square one. I think basically, it allows me to screw up more, which helps when you pretty much make things up as you go along!

I'd like to mess around with oils sometime, but that's an adventure for another day. I'd love to learn to tattoo.

NT. WHAT OTHER ARTISTIC MEDIA HAVE HAD AN EFFECT ON YOUR ART?

I love graffiti art. I've never done it, but the vibrancy, skill and wit of some of it blows me away. And tattooing - there's some beautiful ink out there. I love the whole tradition of tattooing, it's a very honest and pure expression of art.

NT. HOW DO YOU SPEND YOUR DAYS?

Dreaming, doodling. Oh, and I'm a designer/art director in a small advertising and design agency by day.

NT. WHAT ARE YOU CURRENTLY WORKING ON?

More of the same really! But hopefully with an added twist. Messing around with new things and different media, trying to keep an open mind. I think after a period of working digitally, I'm ready to get dirty again. I really want to build my portfolio, get it seen and hopefully create some interest in my art.

NT. ANY TIPS ON HOW TO SURVIVE MAKING MONEY FROM YOUR ART? AND DO YOU FIND IT IMPORTANT?

I have no idea, I've never done it! I'm lucky that the bills are taken care of by the day job. My art allows me to express myself on my own terms. I've still got a lot to learn and I'm still in the early days of developing a style, but I think it's important to stay true to yourself. Which is not about ignoring what others say - just take it in and run it through your own filter. I hope I can develop naturally, free from compromise. Of course, I'm insecure enough that I hope people like it. Being able to make a living from it would be a dream come true!

NT. WHAT DO YOU DISLIKE IN ART?

Art that needs explaining. Art that has to justify itself. I really don't get having to explain art. It seems that if it needs explaining, it probably isn't worth saying.

NT. WHAT MAKES YOU SMILE IN ART?

Emotion. Passion. Balance. Chaos. Flow. Ambiguity. It's quite an emotive thing, and hard to explain. Sometimes I just look at a piece and I want to fall into it.

NT. GOOD ADVICE YOU WISH YOU'D BE TOLD EARLIER?

Man, I have no idea. I don't think anyone's ever shared any life-changing insights with me! Why is good advice so hard to come by?

NT. ONE FINAL THING MISTER CRAWW. WHAT'S YOUR FAVOURITE THING ABOUT SHEFFIELD?

I like that it feels pretty laid back compared to other places. Somehow it never feels like a big impersonal city. I'm originally from Leicester, which seems really bland when I go back there now. Sheffield has something of a quirky character and from my experience seems a more welcoming environment for creativity. Having the Peak District on your doorstep doesn't hurt either!

**MATT JONES
speaking to
CRAWW.**

CRAWW.

TAINTED AND TATTERED TALENT CRAWW SPEAKS TO JONES.

PAGE TWENTY-ONE.



69

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POETRY REVIEW

'THE SPARKS'
BEN WILKINSON
TALL LIGHTHOUSE 2008
£4

REVIEWED BY NOEL WILLIAMS

"From the Lascar across to Porter Cottage", "West Street glowing", "I open up the Marlboros", "the morning after/in a bedroom-cum-DIY disaster" – anyone familiar with studenthood in Sheffield will know the landscape of The Sparks. At least, they may think they do.

But there's a more disturbing landscape here than the average student sees, "as if something were stalking the dark." These poems definitely are placed, but the place they're in is one at every moment risking "the sudden void of shadows." It's a landscape where arson, accident, abduction, alienation are as natural as "the red hum of a piercing sunrise."

These are the words of a writer sure of his craft. Okay, Armitage may be standing pretty close to his elbow, and Eliot has whispered a line or two. But you feel this poet has taken what he wants from these. Now he's preparing to go beyond them, into his own territory.

Wilkinson has the strength to dare. He'll readily mix the mundanity of his Zippo (a portable fire that pops up in several poems) with the metaphysical excesses of "the lesser-striped Baryonyx of the Early Cretaceous" or "Foucault's eternal mirror" and if we feel some of these stretches are a little precocious, they're worth it for the jolts and surprises and shifts that force a reader to go back, and re-read, and realise that, no, we're not, in fact, familiar with this territory at all.

ABRAXAS.

God of man and woman.
Demon and Angel
You are not interested in lawn mowers,
double glazing, or Volvos.
You have more time for air craft
and tanks.
More time
for lust and blood
and love.
Abraxas
You shit stirrer.

JAMES LOCK.

MODERN FAIRYTALE.

Lightning is tamed from the sky,
ridden into vast underground vaults
by men with wild eyes,
or teased out of the earth,
by an elaborate system
of buckets, pulleys and rope.

Sent from pylon to pylon
It sparkles and splits dust,
just waving to awake
washing machines, ovens and
the street lights humming
outside the front window-pane.

Look again.

JOE KRISS.

TRUCKS.

This last inebriated
bus
veers
between cockroaches. Or taxis.
And disappears
into smogs of old fags, steelmakers' soot and arty talk
on the arbitrary names – Delirium Blonde, Easy Rider
– of beers
and their proofs. Or refutations.
As the driver steers
the yet-to-be-built bridge above the pick-up Styx
bouncing me over our arguments
all I hear, bounce, I hear
in the rustle of MP3s
is your tears, your Frisbee laughs, your sneers, your
jeers.

I've been out-Scrooging Scrooge in saving face
whilst all your words in all the gin joints in all the years
rattle in the distant tin of drum and bass.

NOEL WILLIAMS.

WORDLIFE.

06/02/09
Kathryn Williams
Neil McCall

07/02/09
Little Lost David
Silent Film Project + The Listeners

14/02/09
Mongrel
Mpho + Playground Mafia

19/02/09
Emmy the Great
ExLovers + Young Husband

21/02/09
Darke Horse
Sub Nova + Scrim

27/02/09
Wonky Pop Tour:
Master Shortie + Boy Crisis
+ Dan Black

28/02/09
The Gentlemen

06/03/09
Imelda May

07/03/09 - Plug Soundclash
The Dodgems
Regulars + Dead Like Harry + Sleepwalker

17/03/09
Rumblestrips

21/03/09
Mr Hudson

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RECORD COMPANIES CLAIM THAT FOR EVERY ONE RECORD PURCHASED A FURTHER NINETEEN COPIES HAVE BEEN STOLEN. DOESN'T SOUND TOO BAD? CONSIDER THEN THAT RECORDS STILL SELL IN EXCESS OF A MILLION COPIES – IF THESE FIGURES ARE TRUE THERE ARE A LOT OF LIGHT FINGERED LISTENERS OUT THERE.

CYBER PIRACY HAS RISEN TO AN ASTRONOMICAL LEVEL IN RECENT TIMES AND HAS NOW GOT ONE OF THE MOST ROBUST ENTERTAINMENT INDUSTRIES LITERALLY SHAKING IN ITS BOOTS.

It seems like everyone is 'stealing' music – even my mum is up to it, but when you think about it, the reasons become pretty obvious. Ten years ago the average price of a new CD was around £15. Vinyl cost more and only fanatics and collectors bothered with them.

To purchase a record one had to leave the comfort of the home and make the journey to the nearest record shop – usually a confusing, dry, musty place, owned by one of those fanatics I was talking about. More often than not they did not really want to sell you the music. After all, what did you know about it? The shop owner, however, had specially ordered that particular re-issue of Marvin Gaye's 'What's Goin' On?' you're fingering on import from America. It makes the shop all the more unique and by god he'll be damned if some snotty-nosed teenager or (worse still) student walks out of the shop with it without even a listen!

The chance to listen to music before purchase, the distinct lack of alienation and often downright contempt at the hands of miserable music shop owners and, of course, the saving of hard-earned monies are the reasons for the online music explosion. The problem up until now has mainly been for the record companies. Yes, bands have not made quite such so much from album sales but after all it was the likes of Sony and Warner Bros who'd been raking in the cash. The solution for musicians had been to hit the road. Live music has had a massive explosion over the last few years and the industry has to an extent been able to cover its losses through live events. However, in times of recession less people are prepared to pay for tickets, less money is available to finance tours and suddenly people aren't only stealing artists music but they are not attending the shows either.

A balance must be restored to the music industry if it is to survive. I certainly don't have all the answers, but I urge record companies to rethink the cost of music. I encourage record shop owners to stop being such miserable, backward-thinking gits and I hope that the major venues will support music fans with reasonably priced tickets or we may find that an industry that has brought so much joy is slipping away. After all, if we can't afford to make music then where are we going to steal it from?

REG REGLER.

SOUNDCHECK.

PAGE THIRTY-THREE.

THE LEGEND OF THE 7 BLACK TENTACLES AND LAZY TREE SURGEONS.

20TH JANUARY.
@TUESDAY CLUB.

THE FIRST TUESDAY CLUB OF THE YEAR HAS BEEN A QUIET AFFAIR IN THE PAST, WITH THE STUDENTS WHO PROVIDE THE BACKBONE OF THE AUDIENCE BOGGED DOWN WITH EXAMS. HOWEVER, THEIR FIRST OUTING OF 2009 - SUPPOSEDLY THE YEAR THAT WE ALL HAVE TO SACRIFICE FUN DUE TO A DIRE ECONOMIC SITUATION - WAS BUZZING.

Entertainment was provided by two excellent Sheffield bands who were both making their Tuesday Club debuts. The Legend of The Seven Black Tentacles combine hip hop, ambient, jazz and just about every other genre to create a dynamic set that managed to be progressive without ever losing the crowd's interest. Helped by impressive vocal appearances from Sarah Moray and Vicky Pratt, as well as a mean electric cello, they moved between atmospheric soundscapes and DJ Shadow-esque grooves seamlessly and had the crowd pushing towards

Lazy Tree Surgeons provided a mean set that had the room rocking. Played very tightly, their set had a backbone of funk but moved smoothly into ska and reggae numbers, with a massive improvement to their sound coming from the newly-bolstered brass section, now featuring a growling tenor sax. The band have the rare talent of being able to play downtempo numbers with enough energy to captivate a nightclub crowd, no doubt aided by the beautiful vocals floating effortlessly across the top of every tune.

If there is justice in the music world you will hear a lot more from both of these bands in 2009.

7BLACKTENTACLES RELEASE THEIR NEW EP - VOL. 1: 'LET'S BEGIN, NOW' ON BI-VALVE RECORDS LATER THIS MONTH.

IAN HINDLEY.

BOOGALOO.

11TH JANUARY.
@BOWERY.

BOOGALOO, OPUS' WEEKLY MUSIC SHOWCASE, IS AN OPPORTUNITY TO SAMPLE FINE ACOUSTIC MUSIC FROM MANY OF THE NORTH'S RISING TALENTS WITHOUT HAVING TO RISK YOUR MONEY. FIRST UP THIS WEEK WAS ANDREW DUXFIELD, A SHEFFIELD MASTER OF FOLK AND BLUES NUMBERS WITH AN EXCEPTIONAL GUITAR STYLE, BRINGING A DYNAMIC SENSIBILITY RARELY HEARD OUTSIDE CLASSICAL PLAYING TO A BLEND OF COVERS AND ORIGINAL INSTRUMENTALS. THE ZENITH OF HIS PERFORMANCE IS A ROBERT JOHNSTON COVER IN WHICH HE RETAINS THE RAWNESS OF THE ORIGINAL WHILST BRINGING A NEW TENDERNESS THAT SILENCED THE BAR.

He was followed by Carl Woodford, whose individual songs have become a welcome addition to Sheffield's folk scene over past months. Drawing more on the British than the American tradition, Woodford's songs have an epic quality which is kept fresh by his continuous experimentation with

Rounding off were the Random Family, a folk group from Liverpool who have been making waves with their blend of excellent musicianship and acutely-honed songwriting ability. All the members sing and play, and the sweet-as-honey harmonies warm the room. But the lyrics are hauntingly sad at points and counterpoint the music, making sure that the overall effect is just the right side of twee, touching but not saccharine.

All this for free, so there's no excuse not to head down and round off the weekend with some music. What else is there to do on a Sunday?

BEN DOREY.

TINNITUS. VS. ROOM303.

16TH JANUARY.
@RED HOUSE.

IF YOU'RE A FOLLOWER OF UNDERGROUND DANCE MUSIC IN SHEFFIELD, YOU'LL PROBABLY HAVE HEARD OF THE CRITICALLY ACCLAIMED TINNITUS AND ROOM 303 CLUB NIGHTS. OVER THE PAST FEW YEARS, THEY'VE BOTH BEEN FORGING OUT THEIR OWN DISTINCT GROOVES IN THE MIASMA THAT IS THE CITY'S MUSIC SCENE AND GARNERING IMPRESSIVE FOLLOWINGS IN THE PROCESS. PERHAPS INEVITABLY, THE TWO NIGHTS COLLABORATED FOR AN EVENT AT THE REDHOUSE ON 16TH JANUARY IN SUPPORT OF THE ROYAL NATIONAL INSTITUTE FOR THE DEAF. AND WHAT A DISGUSTINGLY GOOD PARTY IT WAS.

Local boy Oris Jay, head honcho of Texture Records and widely regarded as being one of the forefathers of dubstep, played a devastating set of big anthems, juicy bass-drenched dubs and plenty of dark, ruff, growling monsters. Upping the pace, Mobile Dogwash, the Steel City production duo, cranked out a set of pure jacking techno heaven. It was hard to tell whether Ron (Atomizer), Iain (Muntatronic) or the capacity crowd were having the most fun. Ably supporting the homegrown headliners, two residents from each night treated the punters to dutty house, dubstep, techno, lots of disgracefully hard D'n'B and a smattering of hardcore techno.

Pub raves don't get much better than this.

REG REGLER.

PEACE IN THE PARK FUNDRAISER.

24TH JANUARY.
@RED HOUSE.

THE FIRST IN A SERIES OF FUNDRAISERS FOR THE WORTHY CAUSE OF PEACE IN THE PARK 2009, TONIGHT'S EVENT BROUGHT FOUR LOCAL BANDS AND A CAPACITY CROWD TO THE RED HOUSE.

Damascus Road played a set of deep blues and Shoo the Goose warmed the growing audience with a duo acoustic performance. Next up were Gentlemen of Junk, delivering a set of jittery gypsy jazz and strange rhythmic blues, barely stopping for breath or silence.

King Capisce & The D'Junderstands only seem to be getting better with time. Still less than a year old, the four-piece play with the confidence of an age-old group, soaring through post-rock, dub and a generous portion of jazz. The most striking thing about them is the amount of noise they manage to make, helped in no small part by the gigantic lungs of their saxophonist. Get a copy of their new EP and hear the sound of potential - a sound that very much pleased tonight's packed-out audience.

Don't miss the Peace in the Park all-day fundraising mini-festival at the Lescar on April 18th.

SAM WALBY.

STICKY.

14TH JANUARY.
@STOCKROOM.

HAVING ALWAYS LOVED CHECKING OUT THE INTERESTING AND DIVERSE LINE-UPS THAT THE FOLKS FROM THE STICKY COLLECTIVE BRING TO THE CITY, I HEADED DOWN TO THE STOCK ROOM TRYING TO ENSURE I WAS IN TIME TO CATCH THE MIGHTY TALENTED PRETTY RIPPED. AS I ARRIVED THEY HAD ALREADY STARTED - BUT APPARENTLY ONLY JUST. PLAYING A STRIPPED DOWN SET, MINUS DRUMS AND BASS, THE STUFF THESE TWO PULLED OUT WAS IMMENSE. THEIR AWESOME, POWERFUL VOCALS AND THE SMOOTH-AS-FUCK RIFFS WORKED LIKE KNIFE AND FORK.

Next up was Imani Hekima, whose mellifluous and soulful music combines elements of breaks and reggae. Tonight he was accompanied only by his bassist - all that was needed, I'd say.

Unfortunatley the bar was forced to close a little earlier than expected but thankfully it didn't phase people one bit. It was amazing to see so many people sticking around and dancing till the early hours on just the magic, music and vibes brought by the Sticky DJs.

Check out the next awesome Sticky line-up - The Navigantes, The Limes, Circus, Dr Robeatnik and more for just £3.

myspace.com/sticky_collective

STEVE ALLEN.

SOUNDCHECK.



RIBBONS.

SURPRISE ATTACKS.

ELECTRICLIGHTMUSIC.COM

In our ceaseless search for new and exciting music, as well as our very fortunate and coincidental global wanderings, one lucky journalist from Now Then found himself in New York City and stumbled across this fantastic, little-known record.

Ribbons are a male/female duo hailing from Brooklyn, NYC, but before you immediately think to yourself, White Stripes wannabes, allow me to tell you, this band serve up something very different whilst still harnessing the magic offered by such a raw and stripped-down set up. And besides, Ribbons are lead by female vocals and possess a drummer who frankly smashes the shit out of Meg White's feeble tapping.

Summed up perfectly by the album title, *Surprise Attacks* does exactly what it says on the tin. Furious drum rolls, surprising melody lines and haunting vocals that are oddly familiar whilst simultaneously sounding like nothing you've heard before. Ribbons explode out of the stereo.

Tracks such as 'Bastille Day' and 'Restraint' fuse a kind of new wave punk with subtle classic indie sounds, more akin to the Eighties than the modern glamour beanpoles. These sharp punchy tunes are beautifully counterpointed by the spacey, almost dream-like melodies of 'No Clouds' and 'About Them' - Jenny Logan's distinctive guitar tone harmonising perfectly with her voice, the music seemly drifting across itself evoking feelings of stoned summer days.

Ribbons have created an album full of memorable tunes that catch in the mind, looping over and leaving you humming as well as an album full of power, ferocity and frantic energy, indubitably an impressive feat. I'm excited about this band - you should be too.

REG REGLER.



ANIMAL COLLECTIVE.

MERRIWEATHER POST PAVILION.

MYSpace.COM/ANIMALCOLLECTIVETHEBAND.

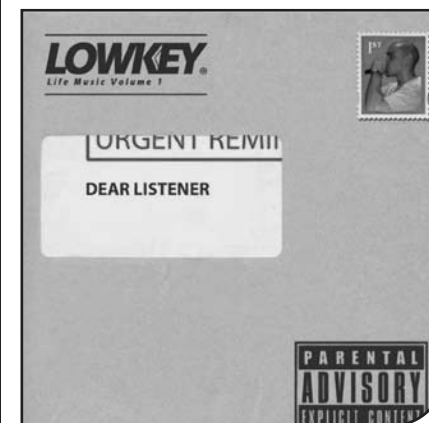
Animal Collective, one of the most unusual bands to fall under the inadequate categorisation 'post-rock', are a US band that have been drawing increasingly sharp divides on the critical landscape over the past few years. Past comments on their work range from "genius" to "only as good as the drugs you are on when you listen to it". With a new album just released, Now Then decided to investigate the instigators of this critical fray...

The album starts stunningly, with the first track 'In The Flowers' building from an eerie soundscape into a hauntingly beautiful track that sounds like what you might get if you locked Brian Wilson in a bunker full of instruments with Aphex Twin and Brian Eno at the controls. Delicate arpeggios explode into a euphoric wall of sound halfway through - a trademark feature of the band's sound - making for a scintillating five minutes of perfectly balanced music.

The problem is that almost every song follows a similar dynamic - Beach Boys-style vocals interlaced with electronic elements that don't vary enough between tracks and beats that are hit and miss.

The rather aptly named 'Daily Routine' is a perfect example of a track which listened to alone might be enjoyed but in the context of the album is so samey as to be tiring. There are some sublime moments on this record, but it sounds like half an album's worth of ideas stretched over a whole. A shame, really.

BEN DOREY.



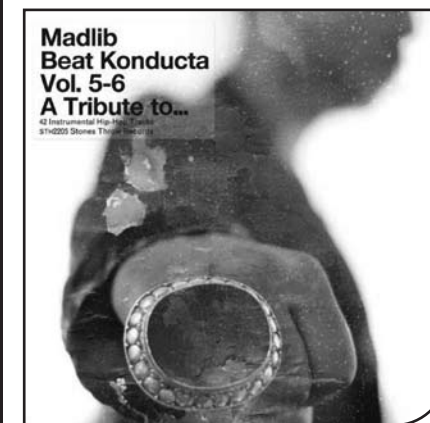
LOWKEY.

DEAR LISTENER.
MYSpace.COM/LOWKEYUK

FOR A RAPPER WITH NO REAL LP TO HIS NAME, LOWKEY HAS BUILT UP A MIGHTY REPUTATION, GAINING ACCLAIM ACROSS THE BOARD FROM BOTH INSIDE THE HIP HOP WORLD AND OUT. HIS FORTHCOMING COLLABORATION, MONGREL, WILL CERTAINLY TURN A FEW HEADS IN SHEFFIELD AS THE BAND FEATURES CURRENT AND EX-MEMBERS OF THE ARCTIC MONKEYS AND REVEREND AND THE MAKERS.

Dear Listener clearly exhibits Lowkey's exceptional way with words, slick flows, honest personal rhymes and an insightful political awareness that most emcees couldn't dream of. Conversely, though, most hardcore hip hop fans will find this album far too much of an easy listen. Boasting 'world class' production from the likes of Scram Jones and Q-Tones may gain this album plenty of mainstream airplay, but incorporating the producers of artists such as Mariah Carey, G Unit and Lil Wayne will do little to impress hard-nosed British underground heads. But perhaps this is exactly what Lowkey is aiming to achieve - to affect some of those unthinking daytime listeners. Fair play to him if that's the case, he'll certainly sell more records that way but he is hardly likely to win a place in the hearts or the collections of die hard, beats rhymes and life fans.

REG REGLER.



MADLIB.

BEAT KONDUCTA VOL. 5-6: A TRIBUTE TO...
STONETHROW.COM/MADLIB

THE LATEST PROJECT IN A SEEMINGLY ENDLESS SUPPLY OF MADLIB MATERIAL, BEAT KONDUCTA VOL. 5-6 IS A MUSICAL TRIBUTE TO THE LATE J DILLA, HIP HOP LUMINARY, LONG-TIME COLLABORATOR AND CLOSE FRIEND.

Originally spread over two vinyls, The Dil Cosby Suite and The Dil Withers Suite, the CD comprises 41 short instrumental tracks and interludes that once again illustrate Madlib's indisputable knack for blending funk, jazz, soul and hip hop. The album is absolutely packed full of Jay Dee references, most notably to the 2006 instrumental album Donuts, a clear inspiration for the Beat Konducta series.

Like the other volumes in the series, 5 and 6 are sometimes patchy and underdeveloped, preferring to chop and change rather than stick to one groove. Though this is the Beat Konducta way, it is sometimes frustrating to know that most of the track sketches could be extended to greater effect. A case in point is Lifetime (Lifeline) from Vol. 6, a track with a gospel sample that oozes far too much potential to cram into 2 minutes 13 seconds.

Beat Konducta Vol. 5-6 is not the best place to start for new listeners but will undoubtedly fall upon appreciative hip hop ears attached to appreciative hip hop heads.

SAM WALBY.



ANDREW DUXFIELD.

MYSpace.COM/ANDREWDEXFIELD

SHEFFIELD'S GROWING STRENGTH IN ACOUSTIC BLUES AND FOLK MUSICIANS HAS BEEN REINFORCED ONCE AGAIN BY THE EMERGENCE OF ANDREW DUXFIELD. THE BLUES THEATRE SCRIPT GUITAR PLAYER HAS PLAYED A SERIES OF SHOWS IN SHEFFIELD IN THE LATER PART OF 2008 AND HAS ESTABLISHED HIMSELF AS A MAN WITH ONE OF THE FINEST TOUCHES ON THE ROOTS CIRCUIT, AN IMPRESSIVE TRAIT FORTIFIED BY HIS HONEST, SIMPLE YET CHARMING VOICE.

The emergence of his Myspace page is the first opportunity to listen his music from the comfort of home - a pleasure we at Now Then have all been enjoying. Three original compositions and a wonderful cover of blues legend Robert Johnston's 'If I had Possession Over Judgement Day' showcase Duxfield's ample technical ability as a guitarist. Instrumentals 'Anji' and, in particular, 'The Unfortunate Traveller' display a unique originality, his guitar singing for itself and achieving a sustain most electric blues players crave for.

Well worth the twenty minutes it will take you to listen and if, after you're done, you're not at his next gig I'll be very surprised.

WILL HUGHES.

REVIEWS.

REVIEWS.

TM JUKE IS A PRODUCER OF REMARKABLE MUSICAL SKILL AND AGILITY. HIS PREVIOUS WORKS HAVE DRAWN INSPIRATION FROM A DIVERSE RANGE OF GENRES INCLUDING JAZZ, FUNK, SOUL AND HIP HOP. RAISED AS A JAZZ GUITARIST AND INVOLVED IN MUSIC FROM A YOUNG AGE, TM JUKE HAS BECOME ONE OF THE MOST RESPECTED PRODUCERS AROUND, NOT LEAST FOR HIS CONTRIBUTIONS TO THE CAREER OF BRITISH SOUL LEGEND ALICE RUSSELL, CO-WRITING AND PRODUCING MANY OF HER BEST HITS, INCLUDING HER RECENT ALBUM POT OF GOLD.

Having produced and remixed numerous tracks for Tru Thoughts Recordings, DJ'd all over the world and performed in Alice Russell's live band, 2008 saw TM Juke take centre stage, teaming up with super drummer Jack Baker to release their collaborative album *Boto & The Second Liners* to great critical acclaim.

After a storming set at the last Tuesday Club of 2008 we were lucky enough to catch up with both TM Juke and Jack Baker to talk about their music and the various projects they are involved in.

NT: What made you choose a career as mainly a producer since as you are also a very talented musician?

TM JUKE: I was very dedicated to becoming a jazz guitarist from a young age, but I was spending so long just doing that one thing. I wanted other projects to keep things fresh, otherwise things can become a bit stagnated. With production it's more about my ideas - that's where they come from, just trying lots of ideas and bringing things together. It's more fun.

NT: You have worked closely with Tru Thoughts for some years, producing records, collaborating with artists as well as releasing your own material. How did your relationship with them come about?

TM JUKE: I did some tracks with them and then started working with them as well. I knew I was going to be doing music as a career so I wanted to work at a label to get background knowledge on how it all works. It makes sense to do that - you don't want to be a paranoid artist who doesn't know what's going on or how it all works. I think it's important to know an industry if you're going to play a part in it.

NT: How did the collaborations with Alice Russell come about? Did you know her before or did you meet through the label?

TM JUKE: I vaguely knew Alice from way back. I was in Suffolk between the ages of sixteen and nineteen and she was there at the same time but that was way back. Then we met through Tru Thoughts to do the track 'Hurry On Now' and just collaborated more after that. I have been touring with her live band for the past few years and that's how I met Jack (Baker). I mean when you're locked in a van with someone for a few years you start to come up with a few crazy ideas!

JACK BAKER: We were always saying, "We should do a remix of that track" or "We should jam this tune" or we'd come up with crazy stage plans, like having gold backdrops. Then we'd be analysing every part of the set, especially with the Alice Russell stuff. It's so theatrical anyway, so we'd be planning to all drop to our knees at a certain break - like the old soul and motown shows.

NT: The album has got a great feel. It's raw but accomplished and the live element comes across very naturally. How did you record it and was the process easy?

JACK BAKER: It was really easy actually. We recorded the whole thing in a month and had it finished within two! Our style is very similar and what we listen to is very similar, so we were finishing tracks really fast.

TM JUKE: Yeah, it was a really modern way of producing a record actually. Jack would be in his studio and he'd email me an mp3 and I'd do some work with it and email it back the same night.

NT: The album features vocal contributions from Alice Russell, Kathrin deBoer of Belleruche and Andreyana Triana, who shot to fame with her beautiful melodies on Flying Lotus' 'Tea Leaf Dancers'. How did you meet?

JACK BAKER: I work with Bonobo from Ninja Tune, playing drums for his live band and we were touring with Kathrin deBoer singing. She couldn't make a few shows so Andreyana stepped in and I got to know her. Bonobo is producing her album and I will be playing on that. We have plans for an Andreyana live project too. It's all one big happy family!

NT: What's on the cards for TM Juke and Jack Baker in 2009?

TM JUKE: We are making another TM Juke and The Jack Baker Trio record. We'll be spending more time on it I think. It will be a lot harder, more edgy, more club-orientated if you like. Jack's going to be doing a lot of touring with Alice Russell and I'll be joining them for a few big band shows in France. In March I'm off to America to record an album for another singer, then more touring with this band in April. We've also been doing some TV stuff. We played a show with Tom Jones in France a couple of weeks ago! There is a lot happening in France for us, the shows are very big.

JACK BAKER: I'm very busy too with recording and touring and Bonobo is talking about doing a tour next year which might just finish me off! What I need is to roll all the bands in to one like some huge monolithic touring machine, eating up venues in its wake. Then it might all be a bit more manageable!

tru-thoughts.co.uk

ninjatune.net

myspace.com/tmjuke

myspace.com/jackbakertrio

myspace.com/alicerussell

REG REGLER.
speaking to
TM JUKE & JACK BAKER.

TM JUKE & JACK BAKER.



PHOTO - CHARLOTTE NEWTON.

UK MAMAS.

257 FULWOOD ROAD.
0114 268 7807.
UKMAMA.CO.UK

UK Mama was the first African restaurant to hit Yorkshire. Their intriguing and stimulating dishes are from all African countries, with some added Caribbean for those yearning for jerk.

This place is 100% authentic, from the carved wooden walls and tables to the African steel drums that make an appearance from time to time. In fact, you can book UK Mama to perform their traditional music or learn how to play yourself in their lessons and workshops. Prices are around £5.

And that's not all that's cheap. Their menu offers genuine African cuisine for budget prices. Their most expensive main dish is £7.16. Their cheapest is £2.80. You won't get over what good value they are. Early-bird specials are served daily from 5pm to 7pm. On Mondays and Wednesdays everything is half price AND a pound a pint. Not only that but if you're a student or it's your birthday you get 20% off the normal menu. Check the website for more details.

This isn't an economy-drive standard of cooking. Everything is cooked fresh and to your liking. Want a spicy dish but without the spice? UK Mama will cook whatever you want to your spice level. They're so friendly and accommodating they'll even cook an African dish that isn't on the menu if you want it.

The food is a refreshing and vibrant change in eating out. And with takeaway also available, as well as their outside

HELEN BARNETT.



LITTLE SHEFF.

LITTLESHEFF.COM

Like all great ideas, Little Sheff started life as a 'back of beermat' sketch. Quite literally as Ben Moody, the man behind the quirky designs, can't draw for toffee (his words, not mine).

Originally from Wath-Upon-Deane, Ben considers himself a proud 'Greater Sheffielder' and after wanting a Sheffield T-shirt without having to promote either of the two local football teams, he got to work on his own. With a little help from his girlfriend the image, that crams Sheffield's best assets (past and present) onto the front of a shirt, has set a trend. "I stuck a couple on eBay and people in Surrey and Leeds kept offering silly money for them."

Do we need any more testimony to crown Sheffield as the cultural capital of the world? After the huge success surrounding the t-shirts, Little Sheff have printed their design onto mugs and shopper bags and those of you lucky enough over the festive season would have received one of their Christmas gift boxes full of Little Sheff goodies. Feeling confident about the future of his business, Ben would like to bring out an "I got lucky at the Leadmill" T-shirt, although he does admit that he can only see himself wearing it.

If you haven't already seen what Little Sheff is all about then get down to Toast in the Forum or Bang Bang Vintage on Westfield Terrace and visit littlesheff.com.

KATIE DUROSE.

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ANVIL: THE STORY OF ANVIL

SHOWROOM.
FROM 20TH FEBRUARY.
BOX OFFICE 0114 2757727
SHOWROOM.ORG.UK



In the early 1980s, Anvil were big news. Influencing Metallica, Slayer and Guns 'n' Roses, the Toronto band was tipped for stadium-sized stardom. But what happened? In surely the best music doc in recent memory, Sacha Gervais follows Anvil more than 25 years later as they struggle to keep the band going with their day jobs. The backbone of the group is vocalist Steve 'Lips' Kudlow who, with his childhood friend drummer Robb Reiner, struggles to keep the band's dreams alive through thousands of unsigned CDs, gigs in local pubs, and a considerable amount of support from their families.

Then in 2006, the unthinkable happens - the band acquires a Swiss manager, a fan who organises them a European tour and festivals around the world follow.

They even get to record with the producer of their one hit (ish) album. But after so long dreaming of stardom, will the pressures of life on the road shatter a 35-year friendship?

It all looks a bit Spinal Tap, but just as it seems that Gervais is setting Anvil up for the knowing ridicule of his audience, he reveals his trump card. The film is not about mocking poodle perms and tight trousers, nor the ridiculous image of the heavy metal world clung to for so long after its fall from grace. It is a picture of the friendship of Lips and Robb as they chase the hopes that still keep them going as much as when they were 14, and a tribute to the power of wanting something so hard that you never give up.

CAFE ZLAT.

LONDON ROAD.

Cafe Zlat is not just an internet cafe. It's a real honey-pot of quaint and fascinating Russian food and drinks. Inside you'll find perfect winter pick-me-ups like soft Russian gingerbread, caramel wafers and big chocolates filled with marshmallow fluff - splendid accompaniments for your coffee!

There's a massive range of cool stuff to fill your cupboards at home too. My personal favourite is the children's alcohol free champagne and a fizzy ale (again alcohol free) which is known in Russia for curing headaches. Good, eh?

Stop by and have a chat with the friendly owner Alishan. You can munch on a panini and quiz him about life in Russia. A lunchtime well spent.

SHEFFIELD CRAFT MAFIA.

THE BASEMENT, WEST STREET.
14TH FEBRUARY.
CRAFTMAFIA.MOONFRUIT.COM

Craft Mafia will see the dons of the Sheffield craft scene meet in one place to show off their various wares, including unique and handcrafted jewellery, accessories, vintage couture, art, cakes and chocolates.

Members of the mob include Fancy Cupcakes, Bang Bang Vintage, Lois, Syd & Mallory, Little Sheff, Feisty Fairy, Piece of Cake, Culture Shock and Razorblade Mermaid Jewellery.

The mafia familia will occupy 30 stalls at the Basement (opposite Walkabout on West Street) on Valentine's Day between 12pm and 5pm. Entry is free, so get down there and buy yourself some valentine's sundries.

TAGLINES.

Justin Salomone established Taglines in December 2007 with the aim of defining graffiti as an art form rather than simply vandalism. You might recognise the hoodies by the unique Taglines spray can logo on the back.

If you managed to make it down to the launch night at Sky bar last month then you'll know, but for the ignorant among us, Taglines is launching its 2009 range. Three new hoodies designed by Now Then's very own Jones will be added to the collection, including our favourite, the Park Hill flats design. Big thanks to everyone who's made this clothing line possible.

The full 2009 Taglines range will be available this month.

GUSTO ITALIANO.

18 CHURCH STREET.
0114 275 1117.
GUSTOSHEFFIELD.CO.UK

This restaurant-cum-deli lies at the centre of town, tucked away behind the cathedral. The ethos of Gusto Italiano is straight-forward: real Italian food cooked the Italian way. From pizza to paninis, pasta to focaccia, every recipe is simple yet superbly cooked and well presented. Menus change all the time but decent and affordable sandwiches are a mainstay and probably their most popular item, made with locally-sourced produce and some fine imported cheeses. Vegetarians aren't left in the cold either, with a good selection of salads and non-meaty paninis.

Open from 7am till 6pm everyday and also available for private bookings, Gusto Italiano always goes down a treat.

SHAFF FRINGE FESTIVAL.

CAFE EURO.
JOHN STREET.
0114 273 8553.
20TH - 27TH FEBRUARY.

The Sheffield Adventure Film Festival has been running for several years, bringing high adrenaline excitement to the Showroom's screens. From ice climbing to base jumping, if it involves a risk of physical danger and unbelievable feats of strength then ShAFF probably has a film about it, backed up with a renowned speaker telling you just how dangerous and thrilling it was to be lost in the Himalayas in a snowstorm.

This year the festival has its own fringe running at Cafe Euro. ShAFF On the Edge is a free mini-festival of films that were too long to make it into the main festival. Running over a seven day period, it will host a wide range of films on adventure and culture, including the award-winning Saving Luna and Ice, Anarchy and the Pursuit of Madness, which documents three climbers' ascent to Pakistan's Karakoram in September 2007.

My personal recommendation would be Riding Solo to the Top of the World, the record of Gaurav Jani's solo travels on a clapped-out old bike from Mumbai to one of the remotest places in the world, the Changthang Plateau in Ladakh, bordering China. Having won a host of awards for best documentary it promises to be something special.

For full listings and directions check out shaff.co.uk.

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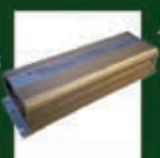
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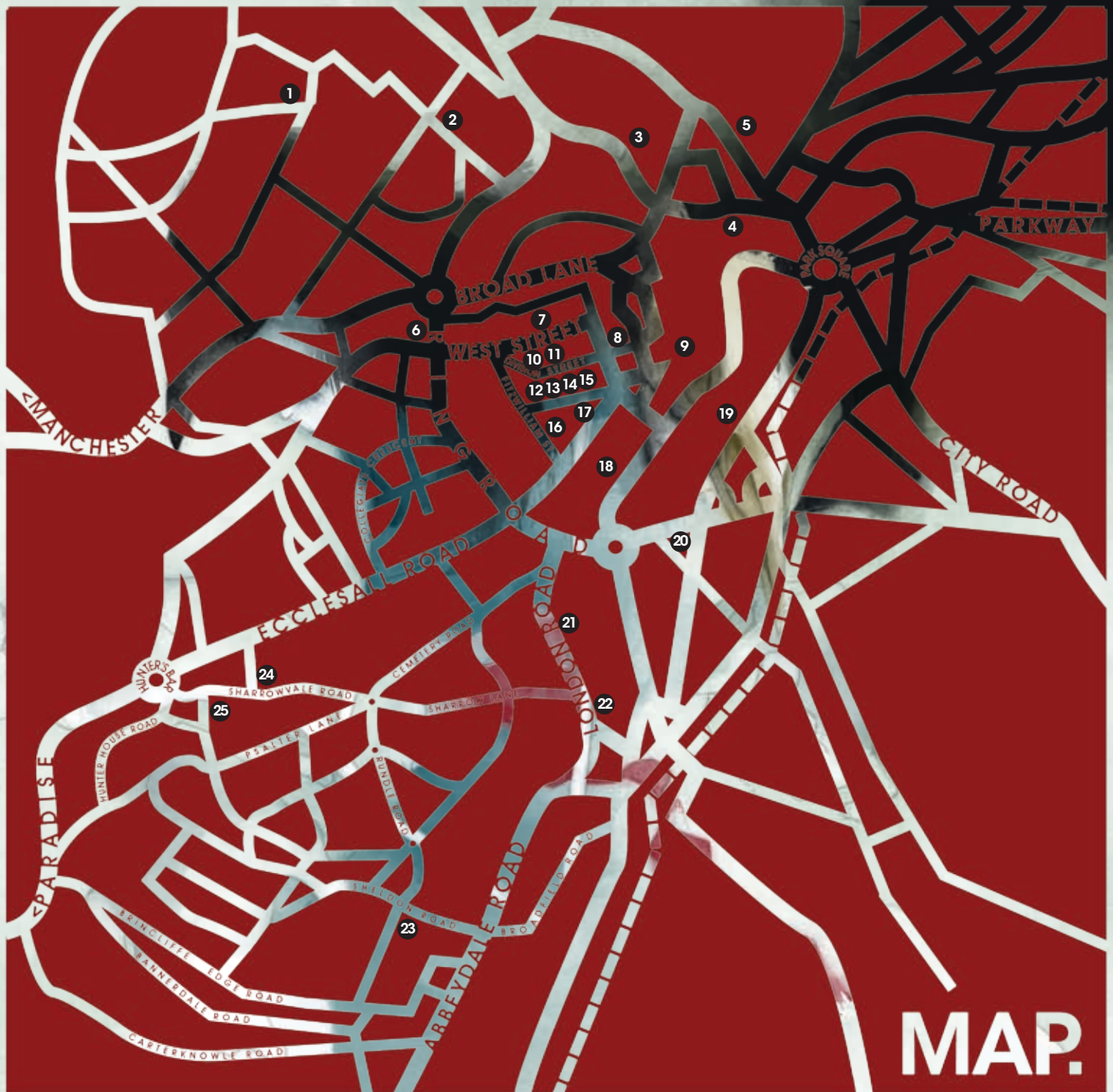
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